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The Collegian Magazine

FALL 2014



GUND LAND

How Graham Gund
became the most
powerful man
in Gambier

By Henri Gendreau



the VI

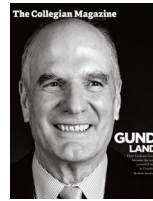
Great place.

(: Even better with you here :)

Homemade soup & bread, savory meals, craft beer, great company.

The Collegian Magazine

FALL 2014 VOLUME 1 NUMBER 1



ON THE COVER

Graham Gund '63 posed in the Horvitz Hall lighting studio on October 23. This image was shot with a Canon Mark III at 1/125 f11. Photo by Jon Hansen with Emma Brown assisting.



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Despite wide-ranging awareness and prevention campaigns, Kenyon is not immune to sexual assault. For survivors, the trauma is real and scarring.

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Take a look inside the Gambier Post Office's bygone bomb shelter, which was constructed during the Cold War amid fears of a nuclear attack.

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In 1999, there was one building project on campus designed by Graham Gund. Fifteen years later, there are eleven. This is the story of how he did it.

By Henri Gendreau

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Living in a secluded Ohio village for four years, students are driven to look near and far for the perfect haircut. Here, some share their stories, and their dos.

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24 'Words, Words, Words'

You've seen them around campus, pen or pencil in hand. Their existence is no secret. Now, the crossword puzzlers of Gambier offer their tricks of the trade.

By Rachel Dragos

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SUBSCRIPTIONS

The Collegian Magazine is included in yearly subscriptions to the *Collegian*, which are available for \$50. Checks should be made out to "The Kenyon Collegian" and sent to: The Kenyon Collegian, Student Activities Office, Gambier, OH 43022.

LETTERS TO THE EDITORS

All members of the community are invited to express opinions or respond to specific pieces through letters to the editors. *The Collegian Magazine* reserves the right to edit all letters submitted for length and clarity. The *Collegian* cannot accept anonymous or pseudonymous letters. Letters must be signed by individuals, not organizations, and must be 200 words or fewer. Letters should be sent to collegianmag@gmail.com.

Letter from the Editors

Dear readers,

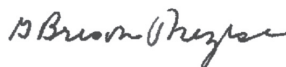
We are eager to present to you this first issue of *The Collegian Magazine*, which represents the culmination of a semester of hard work by our dedicated team of writers, photographers, and designers.

It is our ambition that this publication will serve as an enduring home for long-form, investigative, and photographic journalism on campus. We conceived of this magazine last spring with a plan to uncover and report meaningful stories related to the Kenyon community. We intend to put out one edition each semester, with our spring issue slated for release in April.

In this inaugural issue, you will find stories that capture a range of Kenyon experiences — from our cover story on architect Graham Gund '63, who designed the KAC, the Gund Gallery, and the NCAs, among numerous other buildings on campus; to how some survivors of sexual assault and misconduct struggle in its aftermath, despite the College's deep system of support; to a look at Kenyon's resident crossword puzzlers, accompanied by a crossword puzzle of our own. These pages also include a photo essay on students' haircut experiences and a feature on the bomb shelter once housed in the Gambier Post Office. We hope these stories are as edifying and entertaining for you to read as they have been for us to produce. We welcome letters to the editors in response to any of this issue's pieces.

We would also like to acknowledge the generous support of our advertisers and many well-wishers, without whom this magazine would still be just an idea. We look forward to providing you with thoughtful coverage of the important Kenyon issues of the day, and we hope you will join us for the ride.

Sincerely,



Gabe Brison-Trezise



Henri Gendreau

A Maker of Tabletops vs. A Player of Tabletops



Barry Gunderson
Professor of Studio Art

Do you have a favorite kind of tabletop?

In this Art With A Function class, students have to build something to put something upon. So I've had a table that takes on the character of a pond with lily pads. Are they tables? Absolutely. But are they evoking imaginative responses from anybody who uses them or sees them? I think that's even better. It triggers the imagination and that fantasy world that we all need at times in our life.

Would you say that your class is about bringing the world in to make students notice things they hadn't before?

Sure, it is that. And then how to design their own. What kind of a table do I want? What kind of a chair do I want? So in the same way that I'm building my own lamps, they might leave Kenyon and say, "I'm building my own chairs, 'cause I need them and I want them to be like this."

Do you think your students leave with a better appreciation of tables?

I think they're looking at tables in a way that they've never looked at tables before.

What does Tabletop Club do?

Tabletop Club is a group of people who get together to play games, typically atop a table. To clarify, it's games that are atop the table, not the players. Typically.

Is your gameplay usually more influenced by the table or the top?

I'm gonna say a strong vote for the top. I mean the table's pretty essential, but we could play on top of other flat surfaces if need be. A cardboard box, for example, or a chest of drawers, or another member if they were to plank for an extended period of time.

How would you respond to the assertion that you're all nerds who should get a productive hobby — table-building, for example?

Damn straight!



Colton Flick '16
President, Tabletop Club

RESPECTFUL

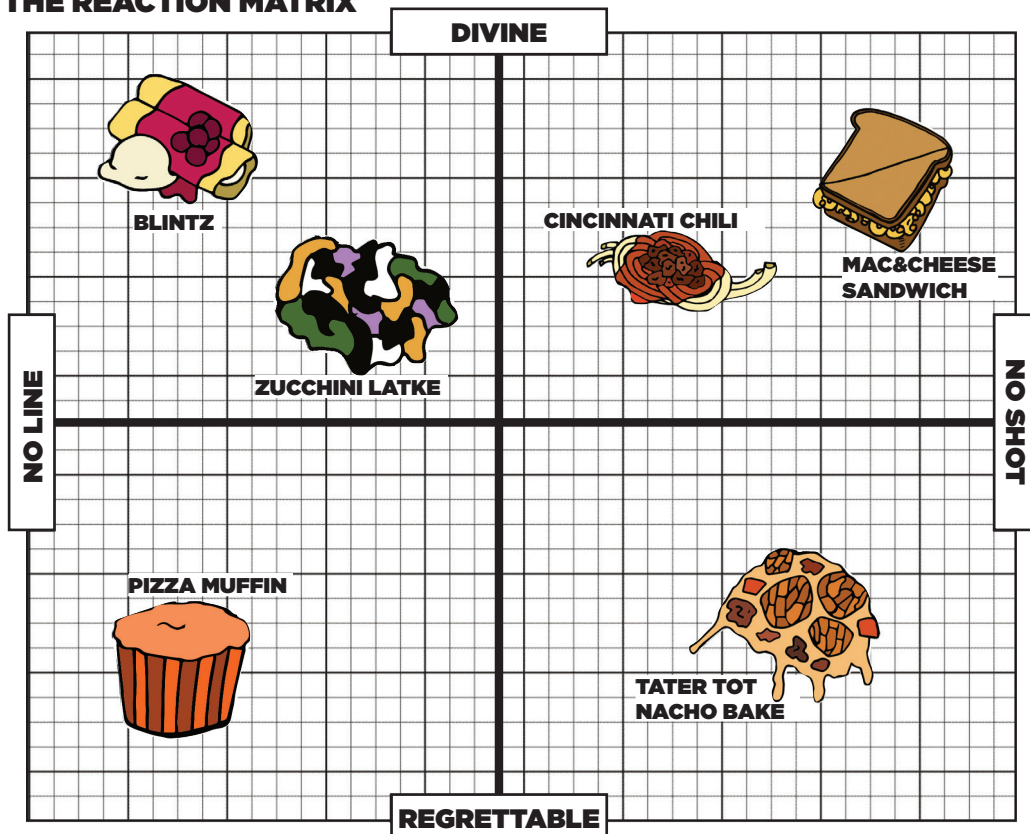
DIFFERENCE

GAMBIER IS (ACTUALLY) TALKING ABOUT

CLASS OF 2018

With the onslaught of phallic vandalism and the Yik Yak controversy present on campus this fall, some upperclassmen have taken to jokingly referencing Kenyon's removal of its Common App supplemental essay as the genesis of these transgressions — that the lack of a holistic review is causing the College to admit students for whom Kenyon represents just another campus. "This is what happens when you take away the supplement!" upperclassmen joke on Thursday mornings while perusing the *Collegian's* lengthier-than-usual "Village Record."

THE REACTION MATRIX



#RespectfulDifference

From various corners of campus have emerged people likening the #Respectful-Difference campaign to this summer's ALS Ice Bucket Challenge, complaining that, while good in theory, it bullies people into activism without actually taking steps to create respectful difference. While some love it and believe in the worthiness of the cause, others have described it as social media "slacktivism."

COURSE CONSCIOUSNESS

Students across campus have been more vocal than usual about course registration, clamoring to get the classes they want for next semester. While some first years express a fear of being locked out of classes, many seniors oscillate between wanting to take only three classes and opting to take four or more because it's their "last chance to learn in this way."

THE STORY BEHIND THE STATISTICS

Confronting Sexual Misconduct at Kenyon

By Gabe Brison-Trezise



The following story contains descriptions of sexual violence that may be triggering to survivors.

WHEN AVA AWOKE, SHE was covered in bruises and scratches, and half her clothes were missing. It was Sunday morning, and Ava, whose name has been changed to preserve her privacy, was in bed with a guy she'd only met the night before. She knew she'd been raped. When the stranger began raping her again that morning she was too scared to resist, or even react. "After the initial overwhelming stress and fear, it was a lot of numbness and just completely shutting down physically and mentally," she said. "I didn't say anything, didn't think anything. Probably about an hour later I finally got up and said 'I have to get out of here' and left." Then only a few weeks into her freshman year, Ava tried to get her bearings after leaving the dorm, but the layout of south campus was still foreign to her. "I kind of just set off in one direction and figured it out eventually," she said.

TWO YEARS, ALMOST TO THE DATE, AFTER Ava's harrowing weekend, forty male students and staff from all walks of Kenyon life — athletes and Greeks, political science and biology majors — crowded into Weaver Cottage for the men's discussion during Take Back the Night (TBTN), an annual week of events dedicated to ending sexual violence. The circle they formed was several times larger than those of the single-digit audiences that attended in past years.

"We're pressured to appear apathetic to these sorts of issues; we're pressured to stay out of these conversations because we're often just not welcome in them — or at least that's the impression that we get," Peter Granville '16, the discussion's moderator, said. But on this night, the first of October, men did not shy away from joining the conversation.

Like many guys, David Belsky '16 had come to be defensive in discussions about feminism and rape culture. Often when he talked with his sister, a human rights major at Trinity College, he felt attacked. "I realized this summer that you just have to get over that hurdle. And you have to accept that it's not you they're blaming," he said. Belsky was driven to speak up after ribbons, schedules, a large poster, and other TBTN items were taken from the Crozier Center for Women on the week's opening day. "The switch was flipped in my head that action was needed even if your heart was in the right place," he said.

Despite the heightened interest in this year's discussion, Granville highlighted how hard it is to engage those who might be inclined to commit sexual assault, saying, "Those are exactly the people who would not want to spend their Wednesday night talking about that subject." As for the rest of the male population, Daniel Cebul '17 said a lot of well-intentioned men still feel alienated from the discussion: "Really, some guys don't show up, not because they disagree but because they feel disproportionately or unfairly blamed or targeted."

Cebul, however, is walking proof of the effect sexual assault narratives can have on people. "I thought I sort of understood" the trauma survivors undergo, he said. Then he attended the TBTN Speak Out, in which some survivors shared their stories. "Now I know I definitely don't understand, but I understand a little better than I did before."

AVA PARTICIPATED IN THE SPEAK OUT LAST year. "It's hard to get too involved, though," she said. Since the attack her freshman year, she has been diagnosed with post-traumatic stress disorder, dissociative disorder, depression, and anxiety,

One of the most important things for someone dealing with assault, dealing with misconduct, is to feel like they have their agency back.

EMMA SPECTER '15

which, among other effects, sometimes make it hard for her even to leave her room, despite the fact that her alleged assailant graduated last year. Now a junior, Ava's experience was one of eighteen reported cases of sexual misconduct at Kenyon in the 2012-2013 academic year. It also occurred in late September, during the "red zone" of increased vulnerability to sexual assault, which lasts from a first year's arrival on campus until Thanksgiving break. Since the week after the incident, Ava has been seeing the same Kenyon counselor, which she said has helped in her ongoing struggle to recover.

CAN THEY PRACTICE CONFIDENTIALITY? CAN they be sensitive to issues? Do they know how to talk to people who are unsure or are struggling with an issue related to sexual misconduct? These are all questions the Sexual Misconduct Advisors (SMAs) ask their applicants, according to Charlie Collison '15, one of the group's leaders. The SMAs exist under the auspices of the Counseling Center as a confidential support system for those with questions or concerns about sexual misconduct. "We're here as a resource," SMA Emma Specter '15 said, adding that she and her fellow SMAs aim to listen to students and direct them to counseling as appropriate. "One of the most important things for someone dealing with assault, dealing with misconduct, is to feel like they have their agency back."

Whenever an SMA meets with a student to discuss an incident of sexual misconduct, the SMA must fill out a report detailing the claim, which he or she must then submit to Nikki Keller, one of the counselors in charge of the SMA program. "My key thing with that report is to identify if there is some kind of pattern," Keller said. "I first and foremost want a safe campus and I want people to feel like they can go out on weekends and have great times and not worry about this. So if there is a pattern that's identified, I feel a responsibility to go to the Title IX coordinator and let them know, 'Hey, we have a problem.'"

The College's Title IX coordinator is charged with ensuring Kenyon meets the requirements of the titular 1972 statute prohibiting sexual discrimination within educational institutions. At the beginning of this academic year, Linda Smolak was comfortably retired after a three-decade teaching career in Kenyon's Department of Psychology. Then, due to the College's former Title IX coordinator moving to Australia with her family in September, Kenyon asked Smolak to fill the void. "We did not want to be without anybody doing Title IX," she said. "The first couple weeks have been very hectic."

Smolak encourages individuals to bring forward sexual misconduct complaints and is happy to act as a conduit into the student conduct review process. However, if a pattern emerges in



the SMA reports — for example, if multiple individuals have accused the same person of misconduct — Kenyon may step in absent an official complaint. “If the College deems that a student presents a danger to the campus, they can act immediately and in fact are required to act immediately,” Smolak said. This approach is in line with the Title IX mandate that schools work to remedy “hostile” educational environments, though it does not trump the confidentiality afforded to the Counseling Center and SMAs. While required to submit reports, SMAs may make them anonymous, according to Collison. “Whatever initiative people have in these different events has to come about from their own will,” he said.

The SMA program has grown from five or six members when Keller arrived on campus fifteen years ago to the roughly thirty-five students who make up the organization today. In the past six or seven years, the Counseling Center has also enhanced the training it provides SMAs, according to Keller. “It’s intense,” she said. “We do role-playing, we do basic counseling skills, we do how to support someone, we go over rape kit procedures.”

For Specter, involving herself doesn’t feel like a choice. “I often feel exhausted and sad and angry about issues of sexual misconduct, and having this pin on my bag is probably the most concrete way I can make myself feel like I’m actually doing something,” she said, referring to the purple “Sexual Misconduct Advisor” buttons all SMAs pin

to their bags so others know they can approach them.

FOLLOWING HER ASSAULT, AVA DROPPED OUT of one of her classes. “Freshman year was by far my worst year academically,” she said. “I did not get very good grades that semester.” She stopped going to Peirce for two weeks to avoid running into the student she says assaulted her. When she began going again, she ate downstairs. She had to go to the KAC, because she played a sport; but she fretted going, because he also played a sport. In fact, it was at a mixer between the two teams that Ava met her alleged assailant for the first time. “I met him that night at the first party and he seemed very friendly and we talked for a little while,” she said. “I met a lot of people that night; it didn’t really stick out in my mind at all.”

OCCASIONALLY IN SEXUAL MISCONDUCT CASES students will seek to lessen their workloads. Ava dropped a class, though sometimes students leave the College altogether. “The toughest ones were ones where the students felt like they had to take time off, and I hated that their education was interrupted,” former Dean of Academic Advising Jane Martindell said. During Martindell’s sixteen-year tenure, Counseling Center staff would get in touch with her when they thought her office could provide academic support to students who said they had been sexually assaulted. “What

that tells me is that it is significant enough that it is affecting the student’s work and it’s been verified by medical professionals over at the Counseling Center, so that’s all I really need to know,” Martindell said. Thereafter, “a lot of it is just making faculty aware that an issue is out there.” She would also work with survivors to tailor their schedules to avoid contact with the alleged assailant. “The Title IX coordinator would take a lead role” in providing academic accommodations, Dean Hoi Ning Ngai, Martindell’s successor, said, “to give the student a centralized point of contact and also to give the faculty a centralized point of contact.”

AVA’S WAS ONE OF THREE REPORTS OF SEXUAL assault on Kenyon students the Knox County Sheriff’s Office took in 2012, according to Detective David Light. (The office took two in 2011, none in 2013, and has taken five so far in 2014.) Ava found her interaction with the sheriff’s office to be far from supportive, however. She said the officer who met her at Knox Community Hospital (KCH) argued that her encounter didn’t sound “completely nonconsensual,” even though she was unconscious. He also chided her for drinking.

Sam Hughes, director of student rights and responsibilities, speaks at an October panel on alcohol and consent, as Director of Campus Safety Bob Hooper, Emma Specter ’15, and Felix Janssen ’16 look on.

PHOTO BY GABE BRISON-TREZISE

"Officers would take a report, obtain statements, collect evidence if any is available, and provide resource information to the victim," Light said of the sheriff's office's protocol for responding to sexual assault allegations. He added that Ava "signed a waiver to discontinue any investigation."

Ava recalls having only one drink that night, not enough to seriously lower her inhibitions or incapacitate her. But she set down the drink, and doesn't remember anything beyond that. Except, that is, until she woke up sore in a stranger's bed the next morning. She believed she'd been drugged, but wanted to know for sure. "It just didn't add up for why I blacked out and felt so ill, so I asked them to do a blood test and a urine test to test for drugs," Ava said. As she recalls it, though, KCH staff instead tested her sample for urinary tract infection. By the time she learned of the error it was too late to take another sample, as any drugs would have left her system. "When I went in a few days later to get my results they were like, 'Oh yeah, your tests were negative.' I was like, 'What?' They were like, 'Yeah, you don't have urinary tract infection.' I'm like, 'That's not at all what I asked you to do.'" In an email, Carole Wagner, marketing and community relations coordinator for KCH, wrote that the hospital could not release information about specific patients due to federal privacy regulations.

Ava was also put off by how she was received in the hospital. "I first had to tell my entire story to one doctor — I never saw him again — and then after I was taken to the emergency room, probably four or five different nurses came in and each one wanted to hear my entire story and almost every single one of them, after I was done, would say, 'Oh well you shouldn't have been drinking, you're underage, this is what happens,'" she recalled. Ava said the hospital staff also pressed her for details about what she'd been wearing prior to the alleged assault. "It's a ridiculous question under any circumstances," she said, "but the fact was that I was wearing loose jeans and a long-sleeve T-shirt and a scarf and was covered from neck to toe."

Kenyon policy states the College may not penalize students for drinking if the drinking comes to light through the reporting of sexual misconduct allegations. Relatedly, both Title IX and state law require that an individual be capable of giving consent before engaging in sexual activity. According to Smolak, "One way you can be charged with nonconsensual sexual intercourse is if the person you had sex with couldn't give consent, and that means they're drunk, they're stoned out of their minds, they've used ecstasy." Or they've been drugged, as Ava suspects she was. But Ava had had enough. Enough questioning, enough tumult. She opted not to file a complaint through the College's student conduct review process. "I wanted it over," she said. "I wanted to drop it and for everything to go away."

PRESIDENT SEAN DECATUR RECOGNIZES THE need to be supportive of survivors of sexual assault at Kenyon. "The larger culture in which we live is one in which the default is actually victim-blaming," he said. "I think that the awareness around sexual assault on campuses is helping to change that culture."

Smolak wants people to feel comfortable coming forward and comfortable in the knowledge that they won't be blamed for doing so. "I'm not going to judge them as an individual," she said. "I'm not going to say or imply you're stupid for being worried about this, how could you have let this happen?" That said, Smolak can't assure anyone of any outcome in the College's judicial process, which is typically overseen by Sam Hughes, director of student rights and responsibilities.

The vast majority of cases Hughes administers stem from alcohol and other drug use. Relatively few sexual misconduct cases make it to Hughes' desk. Of the eighteen cases of on-campus sexual assault recorded last year, Hughes knew of four. (The rest were reported confidentially to SMAs or the Counseling Center.) Only one student chose to pursue a formal hearing, which became the only case the Student Conduct Review Board heard last year. The respondent, the College's term for an alleged assailant, was found not responsible. Why more reports don't result in judicial proceedings "is a good question," according to Hughes. Dean of Students Hank Toutain suggested the expectation of having to face one's alleged assailant might deter people from going through the hearing process. "I think sometimes the prospect of that kind of confrontation has a chilling effect on people being willing to come forward," he said.

The College's sexual misconduct policy is slated for reevaluation next year. But Hughes is anticipating making big revisions before then, maybe even later this semester. "There's nothing that says we can't do it sooner, and with all the changes in the government I just think it's necessary to do that." Among the changes she's referring to are: a requirement that complainants and respondents be able to employ advisors of their choosing (formerly they had to come from within the campus community); the addition of dating and domestic violence and stalking to the crime reporting categories mandated under the Clery Act (the College released these numbers for 2013 in early October after omitting them in its initial report); and a recommendation that colleges adopt an investigator model of conduct review.

In Hughes' mind, it's "inevitable" that Kenyon will adopt an investigator model, which calls for one or two investigators to look into allegations of misconduct. These investigators would, according to Toutain, "talk to the principals, talk to any and all witnesses, and make a decision as to responsibility for the charged behavior and in some cases make a recommendation as to sanctions." An ad-

Four or five different nurses came in and each one wanted to hear my entire story and almost every single one of them, after I was done, would say, 'Oh well you shouldn't have been drinking, you're underage, this is what happens.'

AVA '16

ministrator would then issue a final decision on the basis of the findings.

"I happen to like it," Toutain said of the investigator model. By eliminating the need to find mutually agreeable times for the Student Conduct Review Board to meet, the investigator model would allow for more efficient adjudication of cases, he said. In addition, he said, "somebody might remain an investigator for perhaps a more extended period and so you'd have somebody who arguably is more familiar, more practiced at doing this work."

THE REALITY OF SEXUAL MISCONDUCT AT Kenyon extends beyond the rape cases adjudicated through the Student Affairs Center. It also encompasses the more insidious phenomena of dating violence and emotional abuse. Cassie, a senior whose name has been changed to preserve her privacy, often felt physically uncomfortable around her boyfriend. He would get belligerent when drunk; when she said his behavior made her feel unsafe, he would verbally lay into her. One night he threw her suitcase against the wall in a fit of anger. "That was a frightening place to be in, because I also loved him and still love him, and it's really hard to have that doubt in your mind, like, is this person abusing me?" she said. "Should I even be asking this question, and am I being disloyal to him by asking this question, or is this actually what's happening to me?"

By sharing her story, Cassie is hoping to make known the reality of intimate partner violence at Kenyon. "It's absolutely a thing on our campus, and it's just not really recognized for what it is and for how detrimental it can be and how scary it can be," she said. Cassie was confused. She knew something wasn't right, but for a while she attributed it to the volatility of her relationship — the good

times were good, the bad times bad. Very bad. "All I knew was that I felt like shit and felt so disemboweled and gutted as a human being and scared all the time," she said. "Abuse like this also forms a sort of sick bond between the partners," she added, "because you share this really dark emotional experience."

Under a mandate of the newly passed Campus Sexual Violence, or SaVE, Act, Kenyon reported two cases of dating violence last year. Smolak thinks sexual misconduct is underreported across the board at Kenyon, but Cassie's experience suggests dating violence statistics in particular might suffer from underreporting. "I never even thought about reporting him because I didn't know what to report him for," she said.

CHRISTINA FRANZINO '16, LAURA MESSENGER '16, Kate Kadleck '15 and Rhiannon Suggs '15 are facilitators for the Survivors Group, a joint offshoot of the Peer Counselors and SMAs. The group is meant to be supportive and low-pressure and provide a venue for people to share their experiences with sexual assault and its aftermath. "We generally start with, is there anything on anyone's minds, anything that's come up in the past couple weeks?" Kadleck said. The group meets every other week and typically draws eight or nine attendees. As for the term "survivor," "I think it's to be as empowering as possible and to give what could

be called victims back agency when something has happened that has stripped them of all control," Kadleck said. Franzino added, "There tends to be a connotation with victim that you're a victim in a moment of crisis, but you're a survivor kind of forever." Franzino wants the group to be a safe space, a place where "survivors can come forward and aren't going to be attacked or targeted because of what they share."

Madeline Thompson '16, one of Crozier's managers, also aims to provide a safe space for the campus community. Her own sense of safety was jolted, however, when the TBTN supplies were taken from the house. It was also jolted by comments on the anonymous social media app Yik Yak, including "Gang bang at the crozier house tonight" and "Who's pumped for rape back the night." In response, Crozier's residents began locking the house's doors at night, whereas previously the building stayed open 24/7. "We need to find a balance between the residents feeling safe and being able to be a safe space for campus," Thompson said. "If it's a place that people are going to target with threats or theft, then it's inherently not a safe space."

For Thompson, though, the glass is half full. "It's been really great to see all the support for survivors that came out during Take Back the Night from people who might not usually be involved in the event just because of all of the negative atten-

tion it had been getting through Yik Yak," she said. "I think it eventually had a net positive effect."

Hoping to maintain an open forum for men to discuss sexual misconduct, Granville meanwhile is helping organize weekly men's discussions on Monday nights. "If someone asks, say, next year, 'Hey, that whole 2014 Take Back the Night issue, what happened with that?' then we can at least say, here's what we're doing now. We're still talking about it and we're not letting it just be that instant or that terrible week."

Earlier this fall, the sheriff's office disposed of Ava's rape kit after she opted not to press charges. "When I got called down to Campus Safety to talk to the sheriff about it, it was still very hard," she said.

As she recounted her story, Ava spoke in a composed, level tone. The only time her voice quavered was in discussing her exchanges with the sheriff's office and the hospital staff. "After I had those conversations with them, for a while I started to think that maybe they were right, maybe it was all my fault." Self-doubt, together with anxiety, depression, and post-traumatic stress, have colored Ava's life at Kenyon in the months and years since that late-September weekend two years ago. She's marginally more comfortable on campus now that her alleged assailant has left, but closure remains an illusion, peace of mind a fantasy. "It's hard to feel safe here again," she said. ■



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OUT OF REACH

Bombs Away

In this recurring feature, Out of Reach, we take readers inside those nooks and crannies of Kenyon and Gambier whose histories elude us.

Waiting in line at the Gambier Post Office, your eyes may glance through the service window, past the shelves of mail, and fall on a placard with a yellow-and-black trefoil announcing: Fallout Shelter. Perhaps it strikes you as a quaint relic, or evokes the memory of a time when building such shelters was part of the national agenda and nuclear war was a daily news topic.

It's unlikely you'll think to yourself such a precaution is necessary in this remote Ohio village. But there was a time in the not-so-distant past when residents felt otherwise.

Details about the fallout shelter have been all but lost, fading in the Village's memory along with the threat of nuclear war. "We just don't know much about it at all," said post office employee Julie Frahling — the typical response of those asked about the shelter. All that remains to tell the tale is the sign, and the place itself.

Behind a couple large mail bins, the door to the basement opens to a stair-

well, at the bottom of which lies a short gray hallway. The hallway leads to a rectangular room — slightly larger than the post office lobby — that once functioned as the building's fallout shelter.

The room is lit by a single bare bulb, leaving the corners in shadow. A small window at the top of the north wall barely allows sunlight to filter in. And the walls are painted a sloppy dark green and purple. A graffitied grinning blue face punctuates the back wall.

"It's kind of creepy," Frahling said. "I don't really like to go down there."

While the exact year is unknown, it is likely the basement of the post office, completed in 1942, was designated a fallout shelter sometime after 1958, when the Office of Civil Defense began promoting the construction of public and private shelters. This came in response to the 1957 Gaither Report, which stated the Soviet Union would soon surpass the U.S. in nuclear weaponry and preparation.

"During the '50s nuclear war was a very recent memory, as recent as 9/11 now, and people responded accordingly," said Professor of Humanities Tim Shutt, who remembers his grade-school

years, when students were told to sit under their desks during regular nuclear attack drills.

"In October 1962, during the Cuban Missile Crisis, I remember asking my father if we were going to get hit tomorrow," Shutt recalled. "He said, 'I don't know,' and he was right."

Because it is underground and surrounded by concrete walls, the post office basement makes a logical location for blocking gamma rays that would result from a nuclear explosion. However, like many fallout shelters built in the Cold War era, the Gambier shelter does not appear to have been equipped adequately for occupants to survive the minimum two-week stay the Office of Civil Defense recommended in the event of an explosion. No waste disposal system or air ventilation system appears to be in place. Instead of food and water rations, the room is now stocked only with a pile of old Christmas decorations.

— PHOEBE CARTER

Gambier Post Office circa November 1946.

PHOTO BY ARTHUR COX, COURTESY OF THE GREENSLADE SPECIAL COLLECTIONS AND ARCHIVES



KING OF THE

In 1999, there was one building project on campus designed by Graham Gund. Fifteen years later, there are eleven. This is the story of how he did it.



EHILL

IN THE FIRST HISTORY OF
GEORGE WHARTON
MARRIOTT
OF LONDON
ONE OF THE EARLIEST AND
MOST DISTINGUISHED OF THE EARLY
PIONEERS OF MEDICAL SCIENCE
THROUGH HIS DISCOVERIES
IN 1800, THAT THE DOCTOR
GIVEN AND LADY DOCTOR
IN THE HONOR OF HIS DISCOVERIES
WERE NAMED IN 1850
MARRIOTT PARK
AND HE SUGGESTED THAT HIS
ENTRANCE BEING THE ENTRANCE
TO THE PARK AND THE GARDENS

ON MARCH 26, 1984, KENYON'S president, Philip H. Jordan Jr., took to the podium in Rosse Hall to announce the College had received \$5.5 million from the Olin Foundation to build a new library. Planning would begin immediately.

Several architects submitted designs, including a consultant the College had brought on in the early 1980s who had founded his own firm a decade earlier in Cambridge, Mass. — a 1963 Kenyon alumnus from a prominent Cleveland family named Graham Gund.

"At the end of the day, he didn't get the job," said Doug Givens, then the College's vice president of development. "And Graham walked away from us. Picked up his bag and his marbles and went home."

Shepley, Bulfinch, Richardson and Abbot (now called Shepley, Bulfinch) completed the Olin Library in 1986, at the height of the postmodernist movement in architecture, a time when people thought an exterior of aggregate concrete panels was a good — or, at least, inexpensive — idea. The library became, as trustee and former *New Yorker* architecture critic Paul Goldberger once put it, "probably the single worst building on the campus."

Twenty-eight years later — after Kenyon had spent \$217 million on eleven major building projects totaling more than 650,000 square feet — Graham Gund would be the most prolific and influential architect the College had ever seen.

I FIRST MET GUND AT HIS OFFICES, LOCATED on the second floor of a former courthouse in Cambridge's Bulfinch Square, a leafy, redbrick complex that Graham Gund Architects (now called Gund Partnership) in 1984 saved from demolition.

Across the street looms an object lesson in irony: the Edward J. Sullivan Courthouse building, looking like an East Berlin apartment house, identifies itself by a sign taped to its dark doors telling visitors the court and police facilities are no longer there. Built in the 1970s, the building is now asbestos-ridden and abandoned, the Middlesex Superior Court operations having moved to Woburn in 2008. Until June of this year, hundreds of prisoners were still housed on its upper floors.

Gund, now seventy-four, is nearly bald, with a crinkly smile and nasal Midwestern voice that makes everything he says sound slightly wry. He wore a blue sweater and blue-and-white button-down, open at the collar.

As Gund showed me colorful display boards picturing his firm's projects, many at colleges — Kenyon, The Ohio State University, Kenyon, the University of New Hampshire, Kenyon — he would point a knobby finger at each building, quietly praising "our" work (Gund always says "we," and never in the royal sense), his eyes gleaming like those of a model-car enthusiast proudly showing you his collection — Buicks, Chevys, Buicks, Toyotas, Buicks.

Gund's "unmistakable, idiosyncratic architectural style," as *The Washington Post* once put it, evolved in the two former courtrooms, now light-filled studios, that have produced such projects as the Cleveland Botanical Garden, EuroDisney's International Retail and Manufacturers' Showcase in Paris, and the National Association of Realtors in Washington, D.C. Gund pointed up to an emblem — below the intricately carved cream, pink and green moulding of the ceiling — that remains from the room's time as a house of justice: we see, pointing down from the sky, the hand of God.

While Gund conveys a strong air of command at his firm, nobody who has known him over the years would describe him as domineering. Some of his Kenyon classmates recalled a young Gund as "a very reserved and quiet-spoken individual," "a very good listener," and "just a very good guy." Tom Stamp, the College historian, first met Gund at a dinner in Peirce Pub. "I'd been told that Graham was sort of aloof," Stamp said. He was sitting



next to Gund's wife, Ann, "and I talked to Ann and Ann said, 'You really just have to talk to him. He's shy.'"

Gund began flipping through the rough draft of Kenyon's latest campus master plan, which the Board of Trustees would approve two weeks later.

"The president writes better than this," Gund joked, pointing to the nonsense placeholder text that President Sean Decatur's introduction would replace. As an update to the 2004 plan, the document includes many of the earlier plan's goals, such as a renovated Farr Hall and additional storefronts in the Village; a "west quad" with a new library, underground parking lot, performing arts facility, and academic and administrative buildings; and new buildings in the first-year quad. The plan is not intended as a strict blueprint, but a guideline of where the College should focus its new building efforts in the coming years.

"We've looked a lot at new dorms, but these two things have been built," Gund said, pointing to the Health and Counseling Center and Cheever Room of Finn House, sites slated for housing in the 2004 plan. "Lentz House was built. The gallery was built. Studio arts. Peirce. And of course all these," Gund said, pointing to the NCAs on the map. "It's astounding what's been built."

But at a rate of almost a major new building a year since 2006, the College is now "very consciously taking a pause for construction projects

in terms of new buildings," Decatur told me. "And I don't think that's a bad thing."

BORN INTO A WEALTHY CLEVELAND FAMILY, Gund grew up in a world in which money was a vehicle for philanthropy, and not a topic of conversation. When he was younger, Gund's mother, Jessica Roesler Gund, who died when he was thirteen, took him to art classes at the Cleveland Art Museum. The trips sparked a lifelong love of art.

His father, George Gund, was president and later chairman of the board of The Cleveland Trust Company, at the time the largest bank in Ohio. He was the director of twenty-four other companies, served on a dozen civic, philanthropic and educational organizations — including as a trustee at Kenyon and overseer at Harvard University, where he was educated — was a World War I veteran and a friend of John F. Kennedy's. He panned for gold in Alaska and fought bulls in Peru. He was a cowboy, an art connoisseur and the largest shareholder of the Kellogg Company outside the Kellogg family after he sold them a decaffeinated coffee company. He parted his gray hair down the middle of his head and, widely considered a frugal man, drove a midrange car and wore a patched-up overcoat over a three-piece pinstripe suit. When he would walk through the Union Trust building — which housed his Cleveland competitor — his shoes echoing off the hollow

floor to the Corinthian columns and three-story vaulted ceilings, every bank officer in the lobby, every teller behind his cage, would look up and greet George Gund.

In 1959, Graham Gund entered Kenyon, where he found camaraderie in the Alpha Delta fraternity and as a founding member of the hockey club, for which he helped build a practice rink. "We flooded it and Graham and I would stay up three-quarters of the night with garden hoses actually making ice," recalled Calvin Frost '63.

In his application to Kenyon, Gund had written: "the enjoyment I get from using my hands and mind to create has led me toward architecture as a vocation."

"Ever since I was a child I'd been interested in shaping my environment," Gund told me. But Gund had not yet entered the rat race, and, like most young people, the professional dreams he harbored varied. "I wasn't certain I wanted to go into architecture at the time," he said.

ONE EVENING IN OCTOBER 1962, DURING Gund's senior year, the poet Robert Frost was hav-

Graham Gund, center, observes his father, George Gund, sealing the cornerstone of Gund Residence Hall in 1963.

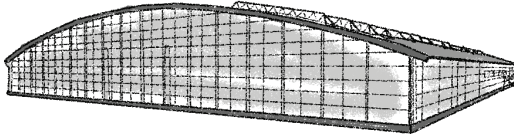
PHOTO COURTESY OF THE GREENSLADE SPECIAL COLLECTIONS AND ARCHIVES

Graham Gund's Kenyon Buildings

Here are the eleven major building projects Graham Gund's architectural firm designed for Kenyon's campus between 1999 and 2014.

Illustrations by Nicholas Anania

KENYON ATHLETIC CENTER
OPENED: 2006 COST: \$72 million



STORER HALL
OPENED: 1999
COST: \$5.4 million



SCIENCE QUAD OPENED: 2001
COST: \$33.7 million

EATON CENTER
OPENED: 2002
COST: \$3 million



FINN HOUSE'S CHEEVER ROOM
OPENED: 2007
COST: \$1 million



PEIRCE HALL RENOVATION
OPENED: 2008 COST: \$32 million

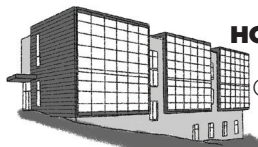


LENTZ HOUSE
OPENED: 2009
COST: \$1.5 million



NORTH CAMPUS APARTMENTS (21 UNITS)
OPENED: 2011-13
COST: \$23.1 million

GUND GALLERY
OPENED: 2011 COST: \$19.7 million



HORVITZ HALL
OPENED: 2012
COST: \$22.7 million



HEALTH CENTER OPENED: 2014
COST: \$3.2 million

ing dinner at Cromwell Cottage with Kenyon's president, F. Edward Lund. Frost was on campus to dedicate the new Chalmers Library. Gund wanted to meet him.

"He said, 'Let's go and visit them,'" recalled Göran Hemberg '63, who shared an apartment with Gund. "So he took me with him and we knocked on the door to the president's and we said, 'Hi, we would like to meet Robert Frost.' 'OK,' said the president. 'Come in.' And then we had a tremendous time."

Gund's eyes shone as he recalled the day Frost spoke. "That was a great moment," he said. "And he talked about the importance of humanities, the importance of going to the library and having it out with yourself, and finding out who you were and what your beliefs were." As George Gund had said twelve years earlier, at an address at the College titled, "A Banker Looks at the College Library," "Few can afford a really big collection of books, but everyone can have access to the library."

One time, Gund told Hemberg about a book he had read, "a book that really had made a big impression on him," Hemberg said. It had fascinated him. It had disturbed him. It was Ayn Rand's *The Fountainhead* — a novel about a young, individualist architect bent on revolutionizing the world through his aesthetic vision.

ON A COLD FEBRUARY NIGHT IN 1963, JAMES Morgan, a 1957 Kenyon graduate who had returned to Gambier, with his wife and young daughters, to start an architectural firm, heard voices outside on the terrace of Weaver Cottage, where he was staying temporarily.

"I went to the window, pulled the drapes aside, and as I looked, there were these two undergraduates with their dates for the weekend, standing there," Morgan said. One of them was pointing to

the roof. "I went out and I introduced myself to them and the one who had been pointing to the roof introduced himself as Graham Gund." Gund had been explaining to his friends that the shingles were not, in fact, standard roof shingles, but porcelain enamel on metal made to look like wood shingles. "When I introduced myself to him and the others as somebody who was just setting up an architecture practice he said, 'Oh, I'd like to come see you sometime.'"

As an underclassman, Gund discovered one of the few art courses Kenyon offered — Theory and Practice of Painting, held in the tower of Peirce Hall. His interest was piqued. "I think it was this thing called art that finally lit a fire under him," Frost, the classmate, said. But as the pressure to declare a major mounted, Gund settled on psychology; it was not a topic with which he was enthralled. Classmates would see Gund in the library, slumped over his textbooks, asleep. The decision to major in psychology had "made a lot of sense, at the time," Gund said. "It deals with issues of perception, sociology, all the things that relate to building, establishing community."

For one psychology project, Gund and a fellow senior ran rats through mazes in the basement of Sam Mather Hall, "measuring goal gradient: the closer you are to a goal, how your behavior improves," Gund said. "And your ability to solve problems with this maze improves, the closer you get to your goal."

As a student, Gund thought a lot about how the campus footprint would expand as the College grew, "probably more than I should have," Gund confessed. "He couldn't wait to get out of there," Morgan recalled, "and that's the wonderful irony of the fact that so much of his professional life has involved being in Gambier, and to me he's done it with great love." Gund made sketches of buildings

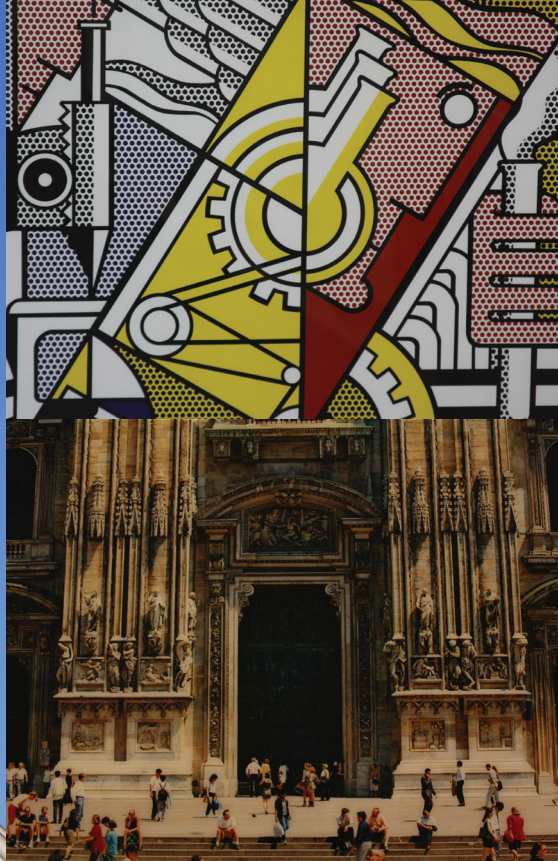
and leafed through Frank Lloyd Wright books. It was an exercise in rebellion.

George Gund disapproved of his son's architectural ambitions. "He thought it was important to be a banker, and he thought if you weren't in banking, you weren't in the mainstream of life," Gund said. He sounded sad when he said this. Five seconds passed before he added, "So we always differed on that." Each of Gund's three brothers went into banking at one point in their lives. Gund never did.

His father died in 1966 as Gund was pursuing a master's in architecture at Harvard. (He would go on to receive a master's in urban planning in 1969.) The bulk of George Gund's estimated \$600 million (in July 2014, *Forbes* estimated the Gund family fortune at \$3.5 billion) went to the George Gund Foundation, a philanthropic organization he started in 1952. One of Graham's ideas was to use a small portion of the money to fund a new architecture school at Harvard. Completed in 1972, its building was named George Gund Hall, in his father's memory.

BEFORE HE BECAME PRESIDENT OF KENYON IN 1995, Robert Oden Jr. was visiting Mount Holyoke College when he was struck by a new addition to its Williston Memorial Library. "Good gosh," he thought, "this person knows what he's doing." Oden went inside and asked the receptionist who the architect was. "And I found out it was Graham Gund," Oden, an affable, bow-tie-wearing academic, told me over lunch in Hanover, N.H.

The first year of Oden's presidency, Gund visited campus for an alumni function and the two hit it off. By 1995, Gund's firm had built a Boston high-rise, created an inn for Disney in Florida, and made its presence felt at numerous secondary schools and college campuses. Oden wanted



'A SCULPTURE GARDEN WAITING TO HAPPEN'

A look at the works of art Graham Gund has loaned to the College

Do you remember catching your first glimpse of Ransom Hall, perhaps as a prospective student? Did it strike you as odd that those crows perched atop Ransom stood motionless and that, upon closer inspection, they were in fact sculptures (Peter Woytuk's '80 *The Kenyon Crows*, a play on the building's namesake, John Crowe Ransom)? And do you ever enjoy the company of angels as you picnic beneath Carl Milles' *Five Angel Musicians*, those cherubic, instrument-playing figures held up to the heavens by stone columns in front of Rosse Hall?

Or how about Dale Chihuly's *Gilded Silver And Aquamarine Chandelier With Putti*, a twisted, luminous glass sculpture suspended from the ceiling of Storer Hall's atrium? Perhaps lesser known is a Roy Lichtenstein print entitled *Peace Through Chemistry II*, appropriately angular and fittingly themed, which hangs beside the Tomsich Hall staircase.

These pieces, in addition to seven more, are on extended loan to the College from Gund's personal collection. English sculptor Henry Moore's *Large Spindle Piece* is the science quad centerpiece, and Paul Manship's *Indian Hunter and Pronghorn Antelope* sculptures reside on the patio behind Peirce Hall.

The sculptures are site-specific and are likely to remain put. Lithographs and photographs may be subject to eventual relocation. For instance, Thomas Struth's *Milan Cathedral (Façade)* has made its way around Storer Hall, while the photograph *March 4, 2007, The East Meadows, Northampton, Mass.*, by Joel Sternfeld, remains in Gund Gallery storage.

Gund to design new music and science facilities, and Gund was happy to oblige. So was the Board of Trustees.

"I think it would have been a sham process if we had done bidding, because it wouldn't have been authentic," Oden said. When Gund submitted a model and drawings of Storer Hall, the trustees were "all over it," Oden recalled.

Oden also envisioned the campus as "a sculpture garden waiting to happen," and Gund helped. Up came the crows on Ransom Hall, the Dale Chihuly in Storer, the musical angels in front of Rosse. Gund came to campus to orient them, to make sure the angels were facing the right way. In May 2003 the concrete pillars were poured, but their color didn't match that of the Rosse Hall façade. Over the summer, they were redone. Everything has to be done correctly. One time, displeased with a house he had built for himself in Cambridge, Gund tore it down and started over. The new version wasn't any better, and he started over again. And again.

Oden wanted Gund to become a trustee, but Gund refused, citing time constraints and suggesting it might be a conflict of interest. Oden didn't think so, but he said he recognized that regardless of an appointment to the board, having one architect design most new buildings on campus and the master plan and potentially be a major donor might be perceived as such.

Oden said he was "concerned enough to think about it a lot, concerned enough to talk with members of the board about it, concerned enough to bring it up with myself and others. So to answer was I concerned? Absolutely.

"I think the assessment of how smart was it or how wise was it or how ethical was it to have one architect do that much, I'm not sure the word is in on that yet."

Before he left Kenyon in 2002 to become president of Carleton College, Oden had overseen the completion of Storer Hall in 1999, the Science Quad in 2001, the Eaton Center in 2002, and had laid the groundwork for a new athletic center and a campus master plan.

One day, while talking about the greater Kenyon community, Oden and Gund were walking down Gambier Hill, looking out over the Kokosing Valley.

"Wouldn't it be lovely if right below Kenyon there were a lake?" Gund asked. "Why don't we see if we couldn't work to dam the Kokosing and have a lake down there?"

Oden gaped. "You talk to my successor, Graham," he told him, "because that's not going to happen while I'm here."

Oden's successor, S. Georgia Nugent, who arrived at Kenyon in 2003, was less than thrilled that the first building she dedicated as president, in April 2006, was the Kenyon Athletic Center. ("At one point there was a discussion about whether we should have a hockey rink," William Bennett, the chair of the Buildings and Grounds Committee at the time, told me. "And I think we fairly and

Clockwise from left: Carl Milles' Five Angel Musicians; detail of Roy Lichtenstein's Peace Through Chemistry II; and detail of Thomas Struth's Milan Cathedral (Façade).

PHOTOS BY HENRI GENDREAU

— ALEX HARROVER

quickly vetoed that.”) The KAC — big, brash and glassy — had sparked controversy surrounding its scope and \$72-million price tag (\$25 million of which came anonymously from Gund — the largest single donation in Kenyon’s history at the time).

Faculty grumbled about the cost. Gambier residents complained at “sometimes very antagonistic” public meetings about how much light the building would emit, recalled Ruth Woehr, then vice president of the Planning and Zoning Commission. Villagers talked about a need for “Gund control,” one professor remembered. The front-page headline of the *Collegian*’s joke issue in May 2006 read, “KAC costs Kenyon millions, soul.” The next year it read, “College replaces God with Gund.”

PLANS FOR THE KAC WERE ALREADY WELL under way in April 2004 when Gund Partnership revealed a master plan calling for the demolition or relocation of 31 buildings, including the removal of the New Apartments, Caples, and Gund Residence Hall (named after George Gund). The 1960s and 1970s were not a good time architecturally for Kenyon, Gund said.

“Kenyon never quite took the right step,” he told me. “They had a Coordinate College and they built those buildings to be the opposite of what Kenyon was. I mean, the buildings are curved, they don’t relate to Middle Path, and I think there was just the idea that it should be totally separate.”

The master plan called for the construction of four new dorms in the South, a revitalized downtown, and a new library in place of Olin. (Gund told me Chalmers was built too far back from Middle Path, Olin too close; the 2014 master plan proposes replacing both.) The plan also included a parking lot in the wooded ravine behind Ward Street — the proposal that elicited the most bitter response at a public hearing in Rosse Hall.

“Why do you want to introduce this massive, 280-car parking lot in one of our loveliest little forests? Why do you want to pour asphalt in the valley?” asked Juan DePascuale, associate professor of philosophy, who lives on Ward Street. “Why capitulate to the automobile?” The plan was quickly discarded. Plans to build more stores and houses in the Village were never realized.

“I felt that the political cost with the inhabitants of the Village was just untenable,” Nugent told me at the Century Association in New York. “I mean, it’s all political.”

Gambier Mayor Kirk Emmert said he was unaware of a strong community backlash at the time, but added that there always exist “vociferous and articulate” residents who are “against almost all change.”

The next few years would see a flurry of on-campus construction by Gund Partnership: the Cheever Room addition to Finn House in

2007; the Peirce Hall renovation and reconstruction in 2008; Lentz House in 2009; the Gund Gallery in 2011 (for which Gund shouldered most of the \$20-million cost and which he wanted located closer to Wiggin Street, as one comes up the Hill from U.S. Route 229, a plan Nugent nixed); and Horvitz Art Building in 2012. Well before the art buildings’ construction, Nugent had traveled to Boston to meet with Gund.

“I was having lunch with Graham at the Isabella Stewart Gardner Museum,” Nugent recalled. “And I said, ‘Graham, is there anyone who’s kind of a protégé of yours or somebody you’ve worked with that you might be interested in working with or having them do the art building?’ And basically he said, ‘Why don’t you just have Renzo Piano do it?’” — referring to the renowned (and expensive) Italian architect — “And I just went back to my salad.”

Nugent said she remained unsure of what Gund meant. “My interpretation was that he was saying, ‘Forget about it.’ I could have been wrong. Maybe he was saying, ‘Well, there are other great architects. You could try somebody.’”

The College didn’t. As Bennett, the Buildings and Grounds chair, said, “There is a theory sometimes that you ought to use more than one architect. We just didn’t accept that theory because the work he was doing was so terrific.”

One time, Nugent brought a donor who was thinking of funding a new library to Gund’s offices in Cambridge. Gund laid out the plans. In them, the donor’s name was written on the design of the library. For whatever reason, it was a no-go. The donor left.

“Graham is probably not too long from retiring from practice, I presume,” Nugent told me. “But he will not want to do that without doing the library.”

I CAUGHT UP WITH GUND WHEN HE VISITED Kenyon on October 23 for the fall meeting of the Board of Trustees. Decatur stopped him along Middle Path after the Buildings and Grounds Committee meeting, at which Gund had presented the updated campus master plan.

“Good job on the presentation,” Decatur told him. “I think we’re—”

“Progress?” Gund asked, putting two thumbs up.

“Yes,” Decatur said.

Most of the committee’s discussion centered on the ideas of a revamped first-year quad, new shops and houses in the Village, and a west quad behind the library, according to Goldberger, the trustee and architecture critic, who emphasized that no plans were final.

“I don’t want people to think that a new library is imminent,” Goldberger said as an example. “Unless somebody shows up on President Decatur’s doorstep with a check and says, ‘My dream is a new library, and here’s the money for it.’”

Gund seemed interested, as we walked into the Horvitz Art Building, in the student exhibit in the lobby. “I didn’t know they could do steel,” he said, admiring the metalwork on a wooden chair. Gund spotted the maple benches that line the south wall of the Horvitz lobby. “Does anyone sit on the benches we designed?” he asked. (They don’t.) “I don’t know,” I said. We sat. “They’re comfortable,” Gund said, leaning back. “Very comfortable.” They were.

At the Health Center open house later that day, Gund toured the building in a coat and tie and dark navy-blue baseball cap, looking pleased. For the dedication outside, a select few sat on white foldout chairs; Gund sat in the front, legs crossed, listening politely to the speakers, who praised James D. Cox, after whom the building is named, and Carl Mankowitz, another major donor. Patrick Gilligan, the director of the Counseling Center, closed the ceremony on a note of humor.

“We park down there,” he said, motioning toward the lot at Ralston and Palme Houses. “We call it Mount Vernon.” The audience laughed, including Gund. Gilligan’s point was that the walk was a benefit in disguise, that Health Center employees could take “the long view” as they trudged up the hill to behold the gleaming white building.

“Another Graham Gund masterpiece,” Joseph Nelson, the vice president for finance, told another man after the ceremony. “The guy’s a genius. He really is.”

Gund didn’t hear this, or if he did, he didn’t care. When he saw the crowd begin to disperse, he sidled up to Holly Miller, the project’s Gund Partnership design leader, and said, “I hope everybody gets into the building.”

ON SEPTEMBER 16, 2003, GRAHAM GUND GAVE a talk in Higley Hall about his work as an architect. He had just come from a dinner given in his honor at Weaver Cottage, and he sat in a front-row seat, fidgeting slightly as then-provost Gregory Spaid introduced him to the audience. A slide projector had been set up and Gund began to talk about how his firm had renovated the courthouse at Bulfinch Square, showing photographs of the process. He asked if some lights could be turned off, so people could see the buildings better. A few lights went off. Gund continued his presentation as a few more lights went out.

“If you turn off all the lights we’re not going to be able to get video,” a student said.

Gund looked up, appearing slightly annoyed at being interrupted, then said, with a wry smile, “That’s all right.” He didn’t want to be filmed anyway.

The audience laughed, some clapped, and then the room went black. Gund disappeared. Only his voice and the images of his buildings, projected onto the screen, remained. ■

Making the Cut

HAIR AT KENYON

PHOTO ESSAY BY EMMA BROWN

Life on the Hill provides us with overflowing resources to prep for the future, but it's hard to deny the challenges that come with living in a secluded Ohio cornfield for four years. The search for favorite foods and other things we can't always order on Amazon sometimes requires a bit of exploration — including the quest for the perfect haircut. For this assignment, I asked to hear about the hairy adventures of some students and even watched a few cuts go down. Kenyon students can seek out a trim from a professional barber in town, or wait for the chance to go home. Alternatively, some brave souls take scissors into their own hands — something a few have turned into a business. It may just be hanging out on our heads, but hair is a statement of personality, and there is no shortage of great personalities at Kenyon.

Joia Felton '17 made the decision at the beginning of this year to donate sixteen inches of her hair to the Pantene Beautiful Lengths charity. To do so, she visited Stile Salon and Spa at Easton Mall, where she paid \$40 for an hour's appointment. "I think it was worth it," she says, for a change this big.







Avery Campos '18 offers a different experience: he cuts hair from the McBride breezeway for pay-what-you-will (including non-monetary objects for barter). He began by experimenting on his own hair in high school and, thanks to word of mouth, now styles the hair of many of his friends.



Busola Olukoya '15 nodded knowingly when I asked about the availability of salons near campus that are friendly to African hair. She acknowledged that many black students find the lack of nearby options frustrating. She prefers to treat her own hair using online tutorials, which she uses to cut and style friends' hair, too.



The instantly recognizable Em Green '17 gives haircuts along with her housemate Rachel Gorlin '17 in Unity House. She now has enough experience cutting and dying that she hopes to advertise to the Kenyon community this year for \$10 trims.

P E N

O R



P E N C I L ?

On a campus that has in some ways always been linked to the written word, it should come as no surprise that there are avid puzzlers among us.

By Rachel Dragos

In Peirce Hall on a quiet Monday morning, a student opens *The New York Times* with a flick of her wrist and folds the crisp pages in half. She pulls out a pen. The week is just beginning, and with it, another week of crossword puzzles.

“I’ve always been good with words,” says Erin Ginsburg ’15, who does crosswords almost every day. “I think I just saw it and thought, I should give this a shot.”

If you’re like me, you have never completed more than one Monday crossword, and the challenge of a Saturday or Sunday puzzle is daunting. Throughout the week, the crosswords in *The New York Times* grow more difficult. However, the Sunday puzzle — Ginsburg’s favorite — is different. With the difficulty level of a Thursday puzzle, the Sunday puzzle is not the most challenging, but it is the largest.

You’ve probably seen these puzzlers around campus, curled over a paper in Wiggin Street Coffee or on New Side. I’ve always observed them with awe. How do they do them? And why? And is that pen?

For some students, like Audrey Nation '15, the crossword puzzle habit began when she gained free access to the weekday *New York Times* as a Kenyon student.

"It's just so great that they have it here for students," she says. "I may as well take advantage of it."

Nation, who worked on the puzzles daily her first and second years at Kenyon, now focuses her energy on the puzzles early in the week. "It's sort of slowed down, but I still try to do them at the beginning of the week," she says. "I don't always get to them but I like to have them in my pocket just in case I get time to work on them."

Nation's writing utensil of choice, unlike Ginsburg's, is the pencil. "I don't trust myself enough to use pen," she says.

Kelsey Hamilton '15, who took up crosswords as a child, emulating the behavior of her mother, will work in pen earlier in the week. She often switches to pencil later in the week. "Usually by Wednesday or Thursday I work in pencil because I don't feel as confident on those," she says.

Ginsburg, Nation and Hamilton agree, however, that the puzzle is a private art, something they try to finish on their own before looking for assistance from friends.

"When I'm doing it, I want it to be myself," Ginsburg says. "While people mean well trying to help, I would rather fail on my own, because it's a challenge for my brain."

Hamilton, on the other hand, occasionally accepts assistance from friends or the Internet. "I do it by myself for as long as I can, then if I've sat with it for ten or fifteen minutes and haven't come up with anything new, then sometimes I'll go over to a friend," she says. "I don't use a cell phone unless I'm severely stuck, but then I don't count that as a finished puzzle."

Students aren't the only ones on campus who enjoy spending a few hours in between classes on these word puzzles. Some faculty members have years of crossword experience.

I wasn't surprised to learn that Professor of English Jennifer Clarvoe is one of these longtime crossword enthusiasts. A published poet, Clarvoe has an understanding of words and metaphor that translates well to the format of the crossword. After all, she "works with words for a living."

Inside her office in Sunset Cottage, the walls lined with books, what started as a brief conversation with Clarvoe on crossword habits turns into an hour of discussion. It is a dreary afternoon, but her fervor brightens the room.

**Turn to page 26 to try your
hand at a crossword**

**I don't always get to them but I like
to have them in my pocket just in case
I get time to work on them.**

Clarvoe spends her summers in Boston with her husband, Tony Sigel, who works at the Harvard Art Museums. During these months, when she gets *The New York Times* delivered, she finds time to work on the crossword every day. During the academic year, her husband saves the crosswords from his newspapers and mails a pile of them to Gambier.

"It's the time of year that I will be carrying around a nice little stack," she says, pulling out her journal filled with small handwritten notes and slips of paper, looking for her current stash to show me. "I think I've exhausted them right now — I'm going through a dry spell. But often the Sunday ones back up. I can do the weekday ones any time, but the Sunday ones are fun to do when it's a Sunday and you're relaxed."

Clarvoe attributes her knack for crosswords to her background, describing words as "just a part of the family texture." But she isn't the biggest crossword fan in her family. That title goes to her sister. Gesturing to a stack of papers on her desk, she reminds me her family is "not grading papers the rest of the time."

Clarvoe also sees parallels between doing crosswords and navigating real-world relationships.

"It's like dealing with different kinds of people in the world," Clarvoe says — some who may "give you a straight answer," some who may have "a funny way of looking at the world," and some who may be "deliberately out to trick you."

"So you don't want to start with the one who is deliberately out to trick you," Clarvoe says. "You just want to start with the straight question and answer, which is the Monday puzzle."

For students like myself or faculty who may feel intimidated by the blank, black-and-white checkerboard, the campus crossword mavens have some advice.

"Just practice," Nation says. "You get to know what types of things they are asking for. It's worth trying, and trying again if you don't get it one day, and trying again. It's very rewarding."

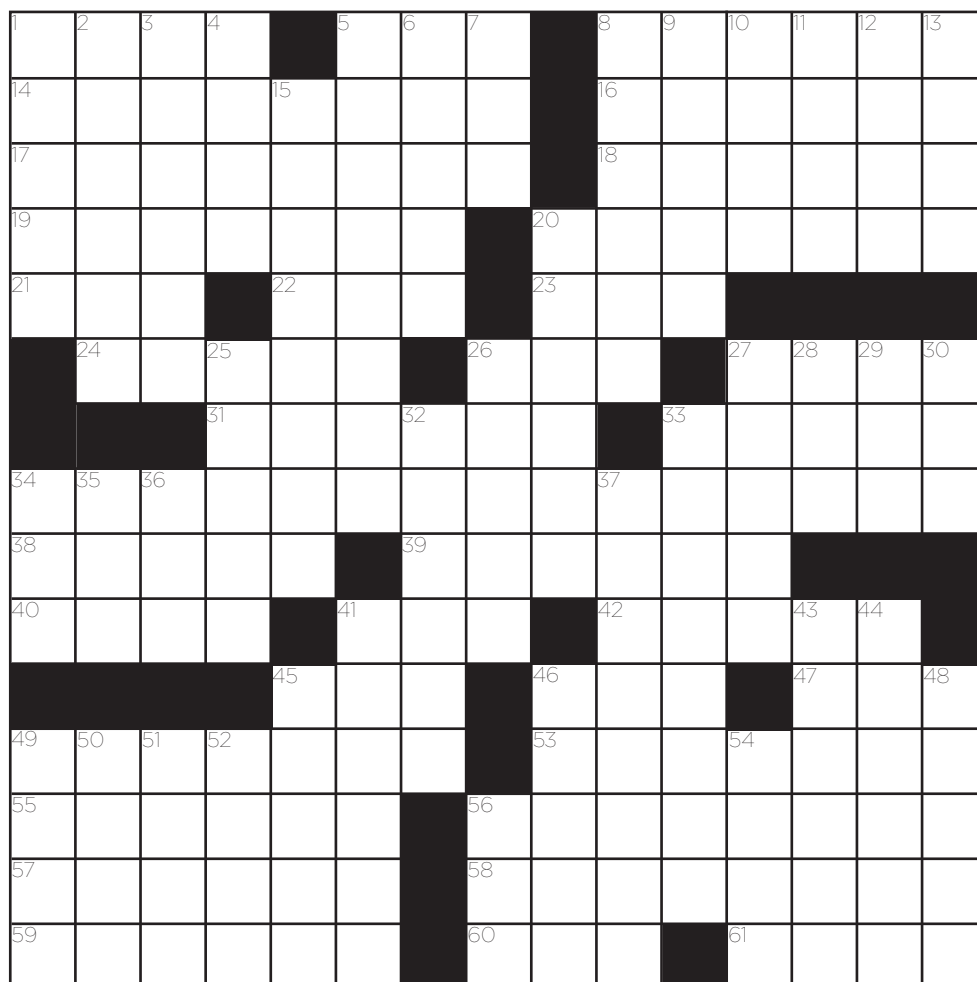
Certain clues are also bound to be repeated. "You just get a feel of what answers they're looking for," Hamilton says — for example, if the clue is "irritates," the answer is always going to be "ires."

Clarvoe may not be far from the truth in comparing crosswords to life. If the art of the crossword can teach us about relationships, it can also teach us about the power of perseverance. As Ginsburg reminds us, mastering the hobby is built upon of years of failure.

"You just have to do them," Ginsburg says. "You have to fail a lot until something works — it will just click." ■

In honor of the 75th anniversary of 8- and 59-across, we produced a crossword puzzle to commemorate 34-across, whose goal of including crossword puzzles in his journal was never realized.

We hope this puzzle inspires 61-across to carry out this bygone dream.



ACROSS

1. Hub for 8- and 59-across
5. Get some rays
8. With "The" and 59-across, a literary journal founded in 1939
14. 740 for Gambier
16. Single-celled organism
17. Writer E. L., winner of the 2002 Award for Literary Achievement from 8- and 59-across
18. Azores lighthouse Ponta dos _____
19. One who prays, for example
20. Plant caretaker
21. Another term for 41-down
22. Suffix to camper or mini

23. Noshed
24. R2-D2, for example
26. Irritate
27. Flatbread
31. A smell, to 5-down
33. Estate
34. Founder of 8- and 59-across
38. Character who recites "'Tis the Voice of the Lobster" to the Mock Turtle
39. Hoyt convicted of serial filicide
40. Dispense, with out
41. Angus T. Jones played half of one on a CBS sitcom
42. Wets
45. Slippery animal
46. Type of wood particle board (abbrev.)
47. "I get it!"
49. Powerful French

DOWN

1. Fashion photographer Berisha
2. Smoothed
3. Drink of the gods

4. Association formed in 1949 to counter Soviet influence (abbrev.)
5. Bullfighter
6. Decorate
7. Just out
8. Martial art whose name is Japanese for "empty hand"
9. To pout or laugh, for example
10. Title figure of a Gogol short story
11. Annum, in Latin
12. Preeminent Off-Broadway award
13. Arabic for "victory"
15. Sway
20. Author Robert Penn published in 8- and 59-across and known for *All the King's Men*
25. Sixteen make a

- pound
26. Michele Bachmann or Buffalo Bill
27. Large U.S. airway, until 1991
28. _____ and outs
29. Also
30. Limb
32. Author Robert published in 8- and 59-across and 1940 graduate of the College
33. Colonial name of the Bantu people now called the Northern Ndebele
34. It's not jelly
35. What 5-down might yell
36. Wallop
37. Accounts for some instances of increased wavelength

41. May be sweet with asphodel?
43. State of being equal
44. To give definite form to
45. Bert's pal
46. Kenyon course: Knowledge of the _____
48. Dutch city with a famous motorcycle racing circuit
49. Spaniard before Spain
50. Memo heading
51. A Serb or a Pole
52. French filmmaker Jacques
54. Israeli airline
56. Kissing on a Middle Path bench, for example (abbrev.)

By Henri Gendreau

SNAPSHOT



DATE: October 21, 1895

PLACE: Kenyon's Benson Field

CAPTION: Kenyon-Oberlin, Score: 0 to 0

Some things never change



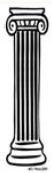
Student Discounts with school ID



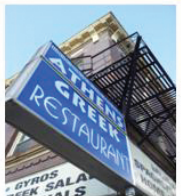
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Search: "Athens Greek Restaurant Mount Vernon"

